



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XVIII. No. 15

Entered as second class mail matter.
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, JANUARY 31, 1920

SINGLE COPIES, 10 CENTS

CHILDS BOUGHT THE HOMER

Mr. Wesley Childs of this city was the buyer, through the Macbeth Galleries, of the splendid example of Winslow Homer "Wild Geese in Flight," which brought the record auction price, for a Homer, of \$28,000, at the sale of the pictures of Mrs. Roland Lincoln of Jamaica Plain, Mass., conducted by the American Art Association in the Plaza Ballroom, Jan. 22 last. The picture is now hanging in Mr. Childs' N. Y. residence.

WIDENER BUYS MARBLES

Two famous examples of art once sought by the late Mr. J. Pierpont Morgan for his private collection, are now in the possession of Mr. Joseph E. Widener of Phila.

Mr. Widener's latest acquisitions are two celebrated marbles, formerly in the Martelli collection—a statue of David by Donatello, well known to art critics the world over, and a charming bust of San Giovannino, by Desiderio de Settignano, a pupil of Donatello, who excelled in his portrayal of children.

The statue of David is of Carrara marble and about five feet in height. It ranks among the greatest Donatellos in existence, and is the only Donatello known to have been in the original possession from the time the sculptor created it. Donatello's mother was a servant in the house of Martelli, and the Martelli family were Donatello's patrons. The San Giovannino bust was ascribed by Dr. Bode, as a work of Antonio Rossellino.

Another rare work by the Florentine sculptor in the Widener collection is the sandstone bust of Marietta Strozzi, said to rival the bust of the same lady in the Morgan library.—"Pall Mall Gazette."

INSURANCE ON ARTISTS' WORKS

Many New York and other artists, accustomed to sending their works to exhibitions in N. Y. and through the country, are agitated over the recent receipt from one of the oldest and best known N. Y. Packing and Shipping Companies, of the following circular:

"In view of present conditions in this city, we desire to remind you that the arrangement under which we receive, hold, move, store, pack or unpack your property, is—we do not assume any liability of loss or damage, from any cause, except by prior arrangement."

This means, of course, that unless values are declared and insurance charges are paid by the artists themselves on these values, these to cover all risk of transportation, storage, moving, packing and unpacking, the Packing and Shipping Co. will not be responsible to the owners, and in case of damage, only through the insurance companies. The Packing and Shipping Co. states that the announcement is simply an enforcement of an old rule which has not been strictly followed in the past, and that such necessary enforcement now is due to the disorganized labor and other conditions following the war.

Signor Tolentino Here

Signor Raoul Tolentino, who sailed last summer to collect antiques and early furniture, textiles, and pictures in Italy for his forthcoming sale at the American Art Galleries in late March or early April next, returned with Signora Tolentino, who accompanied him to Italy, on the Mauretania Monday last. Signor Tolentino, who is at the St. Regis, having given up his gallery, formerly at Fifth Ave. and 58th St., says that he was most successful in his quest for old Italian art treasures, and that the coming sale will be a revelation to American art lovers—and that its contents will surpass those in the first collection brought here by Prof. Elia Volpi, whose dispersal met with such phenomenal success in Nov., 1917.

Notable Velasquez Here

The picture reproduced on this page, entitled, "A Knight of Santiago," belonged to the late William P. Douglas of Douglasston, L. I., head of one of the oldest N. Y. families. After his death the canvas was purchased from the Douglas estate, and was exhibited at the Metropolitan Museum. Copious reference to the picture appears in the book of Charles Boyd Curtis on Velasquez and Murillo.

COMING ART LOAN DISPLAY

Added information regarding the coming exhibition of rare art works announced exclusively in last week's "Art News," in the Fine Arts Galleries early in March, is that treasures from the Pierpont Morgan and George Blumenthal collections will form the chief attractions. The display will consist of paintings, sculpture, furniture, tapestries and rare art objects.

AUSTRIAN ART STOLEN

Numerous art treasures valued at several million crowns were stolen Jan. 23 last from the Art Museum. Among the valuable relics taken by the thieves were the Marshals' batons, set with brilliants, that belonged to Emperor Francis I. and Duke Charles of Lorraine.

PORTRAIT PAINTERS TO SHOW

The National Society of Portrait Painters, which held an exhibition at the Reinhardt Galleries, 567 Fifth Ave., last Spring, is to hold another exhibition in the same galleries, to open Feb. 7 next.

ORLEANS NECKLACE RESTORED

The proud Bourbon-Orleans family has regained possession of a pearl necklace which had descended from King Charles V., but which for some time has been in possession of Viscountess de Termens. Some time ago Prince Alfonso of Orleans, who recently renounced his Spanish citizenship, started a criminal action against the Viscountess, alleging she had illegally appropriated the jewels, but in her reply the defendant asserted the necklace had been given to her by the Prince.

Prince Alfonso and the Viscountess recently called on Judge Cluzel and the former acknowledged he had given the pearls to the defendant. The latter then agreed to accept 700,000 francs and return them to the Bourbon-Orleans family. When this arrangement was made the court acquitted the Viscountess of charges preferred against her by Prince Alfonso.

INDIANS NICKNAME ARTISTS

An amusing psychological development of the Indian, who has always been looked upon as a stoic, has been revealed to the

ARTIST VS. CRITIC

The following correspondence, published in last Sunday's N. Y. Sun, should be found as Horace Greeley would say "mighty interesting" reading. It tells its own story and comment is unnecessary:

To the Art Editor of The Sun—Sir: My attention has been called to an article on the art page of your issue of Sunday, January 11, 1920, wherein a Henry A. McBride reviews, among others things, the exhibition of Mr. Kenneth Miller, Mr. Albert Sterner and myself at the M. Knoedler Galleries.

Mr. McBride takes occasion to say: "The Red Sun" is apparently painted in aniline dyes, and 'The After Glow' also has a color scheme in yellows which scarcely can endure. Perhaps the artist deliberately used dangerous colors in order to see what would happen to them in a month or two."

"Mr. McBride has endeavored, by the use of the words 'apparently,' 'scarcely' and 'perhaps,' to avoid a direct false and libellous charge on which appropriate action could be based; but I submit that his intent is plain and that he intended to charge me with the dishonest practice of my profession as an artist, wherein the permanence of the material used is a fundamental first thing, and of offering for sale pictures painted in fugitive colors. This attempt to discredit me as an artist in a basic matter carries with it an implied discredit in all matters, and is therefore an exceedingly damaging and malicious act if allowed to go unchallenged and disproved.

"It is quite superfluous for me to deny Mr. McBride's altogether ugly statements, although I do so. I have from the beginning been as particular as possible in the matter of color and material in all my work. I have always sought to use only colors of the highest standard of permanence. I have always held it as a high ideal that the working for permanency was to the joy of the workman.

"The 'scheme of yellows,' which Mr. McBride says 'scarcely can endure,' is a variation in the most permanent yellow known to science, a color holding the highest reputation among artists and manufactured by one of the oldest and most reputable firms in the art.

"The falsity of Mr. McBride's criticism can be proved by any artist who has seen the pictures and by any competent critic who knows anything about color.

"Knowing that The Sun has always stood for and advocated absolute fair play, I know that you will at once comply with this request, which I submit is only fair to me and to the public as well, namely, I request you to select any three or five artists whom you may choose in New York city, provided only that they be men of recognized ability, and that you request them to inspect my pictures and report their findings to you as to whether the pictures are painted in fugitive colors and whether the color scheme in yellow is one which can scarcely endure.

"Upon the coming in of the report and finding of these gentlemen, I request that it be made public at once and that, if adverse to the finding of Mr. McBride, due apology and a statement of their findings be made public at once on the Sunday art page of The Sun.

"I am also asking you to give this letter your immediate action and attention, and further request that this letter be published prominently in the Art Section of your next Sunday's issue.

"George Bellows."

THE REPLY

"The apology shall be granted. From the beginning of my career as a critic I have made it a rule not to 'expertize' in daily print, for whatever my private opinion of the attributions given to certain old masters might be, there is no time in the rush of the busy season to make the tests and seek among the conflicting younger American painters, and it is because I hope for so much from you that I test you by the severest standards.

"The subject of the permanence of colors is too big a one to go into at length here, especially as it is a subject upon which there are as many opinions as artists. However lengthy a debate we might arrange upon the subject between opposing authorities, the opinions would remain but opinions, as time alone can tell positively how color combinations will wear. As my own opinion cannot be proved it should not have been written; or at least not so sketchily written; and so I withdraw it. "Henry McBride."



A KNIGHT OF SANTIAGO

Velasquez

Formerly owned by late William P. Douglas of N. Y.

Shown at Metropolitan Museum now in N. Y.

H. C. LABEY AT TOOTH'S

Through a mixing of identities, it was recently stated in these columns that Mr. James Labbie had assumed charge of the new gallery of Arthur Tooth & Sons of London, at No. 709 Fifth Ave., whereas it is Mr. Herbert C. Labey, who has represented the firm in Canada and the U. S., who is the director of the new installation.

Tapestries for Theatre

Mr. F. Ziegfeld, Jr., has purchased from Mr. Richard Klegin the Chinese tapestries formerly hung in the Old Kashmir Club in London, for the New Amsterdam Theatre Roof in the new Nine o'Clock Revue and second edition of the Midnight Frolic. The Old Kashmir Club had the reputation of being the most luxurious night club in London.

At the Newcomb School of Art, New Orleans, an exhibition is on of paintings by three Provincetown artists—Ross Moffat, Oliver Chaffee and Ambrose Webster.

artists who paint in the region of Taos, N. M. They have discovered that these native Americans have a surprising sense of humor, which is especially noted in their humorous interpretations of prominent characteristics of the painters. Their impressions of Albert Groll are reflected in the name they have given him, "Eagle Eye"; Ernest Blumenschein they call "Four Eyes," because he wears large glasses. Irving Couse is nicknamed "Green Mountain," from his wearing a brilliant green sweater; Julius Rolshoven is "Buffalo Running," and Mrs. Rolshoven is "Urker-way" (flower where the birds are singing).

MASON—NOT MINER

It was Miss Maud M. Mason—not Miner—as the types mixed it in a recent issue of the Art News, who won the third prize of \$200 for her still life and flower piece at the recent exhibition of Painter and Sculptor members of the National Arts Club in the Club Gallery.

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

E. GIMPEL & WILDENSTEIN

HIGH CLASS

OLD PAINTINGS

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue, New York
Paris: 57 Rue La Boetie

**Picture, Studio and
Gallery Lighting**

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street NEW YORK

Knoedler & Co.

Announce

**AN EXHIBITION
OF PAINTINGS**

By EUGENE SPEICHER

At their Galleries, 556 Fifth Ave.
near 46th Street

February 2nd—14th inclusive.

The Home of Old MastersWhere you can find Rare Paintings
from the 13th to the 20th Centuries**WESTON GALLERIES**632 LEXINGTON AVE. NEW YORK
Telephone Plaza 4028**TOUCHSTONE Galleries**Exhibition of **PAINTINGS**

by
Richard Kimbel Frank Hazell George P. Ennis
Vance Swepe G. L. Berg Arthur Freedlander
F. K. Detwiller Victor Hall Oscar Julius

From Jan. 26—Two weeks

11 WEST FORTY-SEVENTH STREET, N. Y.

EXHIBITIONS NOW ON

Arthur B. Davies at de Zayas'

Arthur B. Davies' exhibition at the de Zayas Galleries, 549 Fifth Ave. through Feb. 15, comprises watercolors, aquatints and oils, thus featuring several periods of his artistic career. The 36 watercolors and aquatints are done in the direct personal manner, with grace of line and beauty of color, characteristic of the artist's independence of thought. In addition, there are some dozen oils, describing various moods and expressions, painted with the touch so well known to the American art public. "Afternoon," a small canvas, and evidently one of the earlier works in the display, denotes the beautiful quality and sentiment his work evidenced before he adopted his more "suggestive" manner; lovely in

DEMOTTE of PARIS

27 RUE DE BERRI

cordially invites you to visit his new American branch

at

8 EAST 57th STREET
NEW YORK

Second Door from Fifth Avenue

OBJETS D'ART
SCULPTURES
TAPISSERIES
PRIMITIFS

TABLEAUX DE MAÎTRES
MEUBLES DE PÉRIODES
TEXTILES
IVOIRES

All antiques of guaranteed authenticity

color with figures melting harmoniously into a background of rare tones. "Marmoreal Dream" is a graceful nude admirably drawn and aptly expressing emotion. "Autumn Paradise" shows a little girl with tender expression amid richly toned autumn foliage. "Lebos" depicts two young girls in a remarkably well composed work.

There are two oversized oils, evidently sketches for a decoration, remarkable in proportion and sentiment. "Water's Edge," one of the most recent canvases, like all of the examples shown, reflects the influence of the artist's early Greek and Italian studies, and is a complete explanation of his high artistic aims, while "Half Faded Blossom," "Allure of Water" and "Ménad Arabesque" are of equal interest.

COMING ARCH'L. LEAGUE SHOW

The Architectural League of N. Y. will open its 35th annual exhibition at the Fine Arts Building, 215 West 57th Street, Feb. 1 to last throughout the month. This exhibition marks another step in the progress of the organized collaboration of the building arts and crafts which will be interesting, not only to the architect, the sculptor and the mural painter, whose works are displayed, but also to everyone having home-building and home-furnishing projects in mind.

Unlike most exhibitions of this sort, the coming display is not the result of the perfunctory labor of salaried officers and business promoters, but of the organized accomplishment of pure goodwill and unfeigned enthusiasm for fine things on the part of many of America's well-known architects, painters and decorators.

It has been realized that there is a distinct advantage to everyone concerned if the architects and the craftsmen who execute their beautiful conceptions co-operate to the fullest extent. To this end the Galleries have been transformed by Mr. Howard Greenley. Alcoves have been formed and each space assigned to a prominent architect in which to create a liveable room, as beautiful and as fitting as his creative vision, fulfilled by the expertness of craftsmen and material manufacturers can make it. These rooms will be complete, containing beautiful furniture, fabrics and tapestries; ornamental plaster, carved wood and stone, lighting fixtures and all accessories as they would be installed in a room ready for occupancy. They are, however, in no sense glorified salesrooms, where purchases will be solicited.

In addition to the decorative features to be presented in the upper galleries, there will be a display of practical and useful apparatus and materials in the room under the Vanderbilt Gallery. Everything from the foundation to the roof of a building will be shown, making the exhibition of utilitarian as well as artistic value.

Nine Artists at Touchstone Galleries

The nine artists who form the present group of exhibitors at the Touchstone Galleries, 11 West 47th St., through Feb. 7, are men well known in current shows. George P. Ennis, one of the younger members of the group, whose broadly painted coast scenes and marines are bringing him into prominence, has five works characteristic of his good color, light and atmosphere. "Cliffs" is an especially strong work, with fine light and distance, and "Passamaquoddy Village," an ambitious design, is well handled and has good proportions. G. L. Berg, for a number of years a successful art director in Seattle, who went into art seriously a few years ago, has made unusual progress. His landscapes and marines have assumed a professional touch, and he has serious intent and a natural color sense. "Evening Breeze," "Upland Meadow" and "On the Sound" are among his best works.

Arthur Freedlander has three interesting examples. "Courage," a well-drawn seated figure of a woman knitting, a portrait of "George H. Cassamajor" and "At the Mirror," a nude, with fine flesh tones and life-like qualities. Frederick Detwiller's canvases evidence his wide experience and serious application. "The Fisherman's Home," with nice grays and greens, has sentiment and good color; "The Black Gum Tree" is an interesting design, and "Three Rooms and a Bath," a graceful tree placed on the shores of a stretch of blue water, the tree holding three birds' houses, is a good composition. Victor Hall has three interesting examples in "Summer Seas," "The Brook," and "Sun Spots." Frank Hazell shows "Butterfly Farm," a strong work, "Cedars and Maples" and "October Afternoon," a vividly colored canvas. There is good color in O. H. Julius' "Toilers of the Sea," an impressive design and "The Lobster Man" is also interesting. Richard Kimbel displays four strong examples, of which "Harbor View," "Early Autumn" and "A Village Street" are especially able.

NEW METROPOLITAN ART SCHOOL

Michael Jacobs, late major in the U. S. Army in France, and who recently returned to N. Y., has taken a studio in the Sherwood, 58 W. 57th St., where he has founded the Metropolitan Art School of Painting and Sculpture, with Leo Lentelli as teacher in the latter branch of art and Paul Bartlett as supervisor. Major Jacobs gave a reception and tea Tuesday last on the opening of the first exhibition of the season's classes. Of especial interest was the color work which exemplified Major Jacob's method of teaching color, by which the artist and the student are taught to see and paint color in Nature by a more direct process than that of the old academic school. It is possible in the new method to paint sunlight or gray days with facility and understanding.

**TABLEAUX ET DESSINS
LITHOGRAPHIES**

Provenant de l'Atelier

d'Eugène CARRIERE

PLATRE ET BRONZES DE RODIN

Vente a Paris, Galerie Manzi-Joyant et C^{ie}, 15, rue de la Ville-l'Evêque

Les Lundi 2 et Mardi 3 Février 1920, à 2 heures

COMMISSAIRES-PRISEURS:

Me André DESVOUGES

26, rue Grange-Batelière, 26

Me HENRI BAUDOIN

10, rue Grange-Batelière, 10

EXPERTS:

MM. J. & G. BERNHEIM JEUNE

25, bd de la Madeleine

M. Loys DELTEIL

2, rue des Beaux-Arts

M. Maurice JOYANT

15, rue de la Ville-l'Evêque

EXPOSITIONS

{ PARTICULIERE, Vendredi 30, Samedi 31 Janvier

PUBLIQUE, Dimanche 1er Février 1920

de 2 heures à 6 heures

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotos Club

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

**NETHERLANDS
GALLERY**

(Walter J. Abraham)

Pictures by the ancient Dutch,
Flemish and Early English Masters.

11a, King Street, St. James's, London

W. LAWSON PEACOCK & CO.

ANCIENT and MODERN

PICTURES

48, Duke Street, London, S. W. 1

Cab'es: Collective, St. James', London

WM. B. PATERSON

Pictures by Old Masters

Chinese Pottery and Paintings

5 OLD BOND STREET, LONDON, 1

S. T. SMITH & SON

OLD MASTERS
PASTELS

37 Duke Street, St. James's, London

ESTABLISHED 1790

ARTHUR GREATOREX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St., London, W.

THE LEICESTER GALLERIES

Leicester Square - - LONDON

ERNEST BROWN AND PHILLIPS, Proprietor

Etchings by Whistler, Zorn, Meryon and other
Masters. □ Fine Drawings—Old and Modern
Exhibitions of the Best Modern Art

**JOHN GLEN
DEALER IN OLD PICTURES**

of the

English, French, Dutch
and Italian Schools

3, Bennett Street, St. James's, London, S. W. 1

Dealers invited to inspect

**Agents for "ART IN AMERICA"
BROMHEAD, CUTTS & CO., Ltd.**

Dealers in

PICTURES, PRINTS and DRAWINGS,
PUBLISHERS, AGENTS and VALUERS.

18 CORK STREET, LONDON, W. I.

Telegrams: Bromcutts, Reg. London. Telephone: Gerrard 8637

LENNIE DAVIS

Pictures by Old Masters

7 Place Vendôme - - Paris

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreicer & Co.

LONDON LETTER

London, Jan. 18, 1920.

The will of the late Arthur Hacker, probated at over £51,000, points to the fact that painters, unlike prophets, are nowadays honored in their own times and in their own countries. How many of the old masters, whose work is responsible for so many of the sensational salesroom prices of the day, have left to their descendants so substantial a legacy? The day of the "poor painter" (provided he be possessed of a reasonable amount of talent), bids fair to become as much a thing of the past as that of the "poor actor."

New Antique Shops

The past year saw the rise, both in London and provincial towns, of an extraordinary number of small antique shops, and to judge by several new ones in London, which I have noticed already this new year, 1920 bids fair to rival its predecessor in this way. What is even more astonishing, they all appear to flourish exceedingly, in spite of the fact that what the proprietors know of fine art could be summed up in a few words.

So patent is this lack of knowledge on their part that it was recently suggested, in all seriousness, by a connoisseur on matters artistic, that all potential dealers should be submitted to an "expert" examination before being allowed to enter the ranks, and should be debarred from foisting their wares on the public, unless they should succeed in passing it satisfactorily. The annoying thing is that many of these uninstructed folk succeed in making a more profitable business of their ventures than those who possess real knowledge. I recently heard of one of the new "dealers," who makes it a rule (since he lacks sufficient "expert" education to price his art works in any other way), to mark all his goods at a fixed percentage of profit on his outlay no matter what may be the intrinsic merits of the articles concerned. The method yields him an excellent profit on expenditure.

A Flemish Ms.

A Flemish Ms. of great interest will come up for sale at Sotheby's Jan. 30th. This Ms., which belongs to the Order of the Toison d'Or, was owned at one time by William Morris, and has also passed through the hands of other well-known collectors. It contains portraits in color of Charles the Bold, Philip the Handsome and Maximilian I, each of whom bears the gold collar of the Order.

A Da Vinci Letter

Will America, I wonder, secure the Da Vinci letter that is to come up for sale at Sotheby's on Feb. 5, and in which the artist-scientist sets forth his observations on the spiral flight of birds in the air? This, with another letter from the same hand, treating of the problem of perpetual motion, comes from the Fairfax Murray Collection, as do also letter and notes by Titian, Michael Angelo, Blake and Gainsborough. These autograph letters throw, in nearly every case, important light on some phase of the writers' interests, and should prove especially attractive to collectors. The Fairfax Murray Mss. and early editions were dispersed, it will be remembered, some time ago.

L. G-S.

PARIS LETTER

Paris, Jan. 19, 1920.

"We have never had so many customers or such good ones," said one of the prominent dealers in antiquities here, the other day. "This success almost troubles us, because we see our wares dwindle and we shall find it more difficult to renew our stocks than formerly."

"It is not," said M. Jacques Seligmann (now in N. Y.), of whom I asked the reason for this activity in the market, "matter for surprise for the rates of exchange afford unusual opportunities to collectors,

notably Americans to add to their treasures at a small outlay. I have nothing very new to show you for my finest specimens have been packed for America where I am off for myself."

No sensational sale is in perspective, although so much is being bought from the dealers that these are opening new shops everywhere, encouraged thereto by the final signature of the peace treaty.

In the Galleries

The picture galleries are active. At George Petit's Miss Beatrice How's exhibition has been followed by that of M.

EXHIBITIONS AND SALES AT
THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

EXHIBITIONS OPEN WEEK-DAYS 9-6, SUNDAYS 1-5 P. M.

THE MOST IMPORTANT
AND VALUABLE COLLECTION OF
ORIGINAL DRAWINGS BY AMERICAN,
BRITISH, DUTCH, FLEMISH, FRENCH, GERMAN
AND SPANISH MASTERS EVER OFFERED
AT AUCTION IN AMERICA

THE COLLECTION OF
V. WINTHROP NEWMAN

To be sold Monday and Tuesday Evenings, February 2 and 3,
at 8.15.

SEVENTY
AMERICAN
HISTORICAL
NUGGETS

FROM THE LIBRARY OF
A NEW YORK
COLLECTOR

RARITIES IN
ENGLISH
LITERATURE

AND IN OTHER LANGUAGES

FROM THE LIBRARY OF
A NEW YORK
COLLECTOR

To be sold Friday Afternoon, February 6, at 2.30.

ENGLISH, FRENCH & AMERICAN
LITERATURE

IN ORIGINAL MANUSCRIPTS, FIRST EDITIONS,
HANDSOME BINDINGS AND STANDARD SETS

FROM THE LIBRARIES OF MR. ROLAND R. CONKLIN,
OF HUNTINGTON, LONG ISLAND; MR. JAMES B.
REYNOLDS, OF NEW YORK; THE LATE HON. HENRY
H. PECK, OF WATERBURY, CONN.; AND OTHER
OWNERS AND ESTATES.

To be sold Monday and Tuesday Afternoons and Evenings, and
Wednesday Afternoon, February 9, 10 and 11, at 2.30 and 8.15.

VALUABLE PAINTINGS

INCLUDING TWO WHISTLER PAINTINGS
THREE INSCRIBED SARGENT WATER COLORS

TWO MARBLE STATUES BY RODIN
THIRTY-THREE OIL SKETCHES BY RENOIR

THE COLLECTIONS OF THE LATE MRS. JOHN F.
CARROLL; THE LATE MATILDA STEIFEL; MR. E. S.
ULMANN AND OTHER OWNERS AND ESTATES.

To be sold Thursday and Friday Evenings, February 5 and 6,
at 8.15.

CATALOGUES FREE - SALES CONDUCTED BY MR. F. A. CHAPMAN

EMILE PARES

Importation et Exportation

Objets d'Art, Tapisseries, Sculptures,
Pierre, Bois, Meubles et Soieries.

15 QUAI VOLTAIRE - - PARIS

STUDIO FOUNDED
IN 1840ESTABLISHED IN NEW YORK
SINCE 1907

ROUGERON

94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION

Highest References from Museums, Collectors and Picture Dealers

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.

FIFTH AVENUE and 36th STREET
NEW YORK

George Leroux, a student of the Villa Medici at Rome and one of the best of the recent prize winners from the Beaux Arts. His Italian landscapes and those of the south of France are sympathetic. In the same rooms the 34th exhibition of the Société Internationale de peinture et sculpture is on, a veritable selection, and it is difficult to mention a few names without alluding to all. Nevertheless, M. Burnand's pastels, M. Marec's portraits, sober and concise in manner, as also the atmospheric work of M. Gumery are conspicuous. M. Lauth shows portraits of extreme refinement and some charming broadly-treated still-lives. M. Capute's paintings have been much noticed. His technique is robust, his pigment rich, and he has a good eye for light. Carrier-Belleuse's ballet dancers are ever popular. Landscape painters are represented by Mm. Auguste Leroux, with gardens; Waldmann, with sunny snow effects, and J. J. Rousseau, with pastorals; while there are Venetian views by St. Germer, full of fragrant reminiscence, and Spanish gardens, full of warm shade by Réalier-Dumas. Edwin Scott continues his dusk-and-mist effects with his habitual taste and skill while M. Gorguet has given a decorative turn to his Grecian dancer. Sculpture is somewhat thinly represented. M. M. Berthond and Samuel send characteristic work.

Unusual Art House

One of the most successful of these dealers in modern house furnishings. M. Maurice Dufrene, whom I interviewed in his charming hotel in the Rue Bayard, which is his handiwork from the door-handles to the ceilings, carpets and cushions, chairs and tables, plate and crockery. Confessed that he had never been as busy. The bedroom exhibited by him at the Salon d'Automne had returned to its natural environment where I was enabled to admire it anew. M. Dufrene's style is one of the most attractive of the day, combining sumptuousness in the materials employed, with great simplicity of outline. M. Dufrene is fond of incrustating rare specimens of wood with mother o' pearl, ornamenting it with chiseled brass-work, while the upholstery in rich brocades, the pottery of which is his own design, is always in reposeful shades, and his partiality for gold is always discriminating. By the elegance and refinement of his design he is essentially in harmony with French tradition as New York will, in fact, be able to judge for itself, since he is about to hold a permanent exhibition in that city. M. C.

The landscapes, chiefly painted in France during recent years by Harry B. Lachman, but which do not deal with war subjects, and which have been on exhibition at the Reinhardt Galleries here, where they met with deserved success, are now going to the Delgado Art Museum, New Orleans, for exhibition there.

LAI-YUAN & Co.

C. T. LOO

557 Fifth Avenue, New York

Chinese
Antiques

BRANCHES

PARIS—SHANGHAI—PEKIN

HOWARD
YOUNG
GALLERIES
Important Examples by
AMERICAN
and
FOREIGN
MASTERS
620 Fifth Avenue
at Fifth Street
New York

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUSCRIPTION RATES

YEAR, IN ADVANCE\$3.00
Canada 3.35
Foreign Countries 3.75
Single Copies 10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
D. H. and A. C. Friedrichs, Co. 169 W. 57th St.

WASHINGTON

Brentano's - F and 12th Streets

BOSTON

Vendome News Co. - 261 Dartmouth St.

MONTREAL

Milloy's Bookstore, 241 St. Catherine St. W.
Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII JANUARY 31, 1920 No. 15

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

ART AND BOOK SALE CATA-

LOGS—The American Art News, in
connection with its Bureau of Exper-
tising and Valuation, can furnish cata-
logs of all important art and book
sales, with names of buyers and prices,
at small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property, but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE JANUARY BURLINGTON

The January 1920 issue of the
Burlington Magazine of London, just
received, has as its frontispiece an
excellent reproduction of Courbet's
great canvas "My Atelier," recently
purchased by "les Amis du Louvre"
for that Institution, with charmingly
written story of the picture by Clive
Bell. Dr. Oswald Siren writes on a
"A Great Contemporary of Giotto,"
namely the "Cecilia Master" or as
Venturi argues, and Siren agrees,
Buanimico Buffalmaco.

There is a richly illustrated article
by Dorothy McDougall on the "Choir
Capitals of St. Pierre en Haute
Chauvigny (Poitou)," a brief descrip-
tion of some enamels of the school
of Godefroid de Claire by H. P.
Mitchell, a long article on the Eumor-
fepoulos collection of Chinese pottery
by R. L. Hobson, and a most instruc-
tive and delightful story of the life
career of Jean Baptiste Perroneau,
copiously and attractively illustrated
with well chosen reproductions of some
of the artists best known portraits
by Paul R. de Timay.

The Burlington can be obtained
from the American Agent James B.
Townsend, 15 E. 40th St., New York.

Mr. George D. Smith arrived on the "Car-
mania," Jan. 24th, from England with
"Venus and Adonis" in the original of the
first edition, which he purchased at auction
in London for Mr. Henry E. Huntington for
\$75,000. Mr. Smith also purchased the
Newdigate Library for \$150,000. Some 500
volumes of the library will arrive shortly

SALOON ART TO VANISH

An editorial writer in the New York
Sun, recently discussed in amusing vein
the probable disappearance with the com-
ing of real Prohibition, of what he well
termed "Saloon Art." He recalled to
older New Yorkers the paintings in a
former popular Park Row bar-room,
which were estimated as worth some
\$30,000, and which comprised "a decor-
ous nude or two, a Dutch scene, a Paris-
ian shop girl's portrait, an oil of a popu-
lar racehorse of the day, and two or
three 'problem' pictures," and the famous
Bouguereau "Nymphs and Satyrs" of
the Hoffman House bar. With winsome
memory he recalls the old saloonkeepers
and bartenders and their manner of ex-
ploiting the art of their environment as
follows: "Having just one picture, and
that as large and as oily as possible,
seemed to the careful boss of an ambi-
tious ginmill to be the proper thing. It
might be a flock of bacchantes reeling
across a green lawn, or a Ganymede
bearing a brimming cup to one of Zeus's
lady friends, or just plain 'Spring,' or
the conventional young woman prone
upon the sand. The proprietor always
knew the name of the painter. 'That's
by Bazinkus,' he would explain, 'and I've
had some big offers for it from promi-
nent business men.' But now that there
are no more cocktails it is likely that
prominent business men will stop making
fervent attempts to gain possession of
these pictures. Any object of art looked
good after the seventh Martini."

Summing up, the humorist of the Sun
quizzically asks whether some million-
aire candy maker, made a millionaire
through Prohibition, will not perhaps
found a museum for the display of our
vanished barroom art, which might be
called a "Rum Museum" and have as other
exhibits relics of mahogany counters,
brass rails and mirrors, etc., or whether
this art (?) might not be turned into ad-
vertising signs on the Jersey meadows
for the delectation of passengers in
stalled trains. We would make the fur-
ther suggestion that the famous pier at
Atlantic City, where "57 Varieties" are
displayed, would be an appropriate rest-
ing place for these works now reminis-
cent of the inspiration of "a day that is
dead."

CLARK PICTURES AT LOTOS

Former Senator William A. Clark, who
is proving a most valuable member of
the art committee of the Lotos Club, and
whose interest and energy in art is as
marked today as when he first began col-
lecting, now many years ago, favored his
fellow club members and numerous guests
last Saturday evening and again the early
days of the week, with a view in the club
gallery of groups of his notable collec-
tion of Corots, Monticellis and Cazin—
the largest and finest of any owned by an
American collector, with an added super-
ior landscape by Rousseau.

Senator Clark owns no less than 22 Cor-
ots, showing the modern master's evolu-
tion from his stay in Italy, when still al-
most a youth, to the splendid period of
Ville d'Avray. M. Seymour de Ricci of
Paris, who has become in a way a friendly
curator of the Clark art collections the
past two years, and who compiled the cat-
alog of the display, says in his foreword
to the same, that this group of Corots
must rank next in importance to the
Louvre's group of 90 examples.

Among the more notable Clark examples
are the "Rondes des Nymphes," "La Danse"
and "Le Bord de la Riviere."

The Clark Monticellis shown at the
Lotos range from the early and more re-
strained and almost academic panels, to
the later riots of color, which have the
quality almost of enamels, in which the
"Fete au Parc" and the famous "Don
Quichotte au mariage de Gavache," stand
supreme.

There were 18 examples of Cazin shown,
among them the landscape for which Sen-
ator Clark paid \$25,000 at a Plaza sale a
few seasons ago—a record Cazin auction
price, and "Les Voyageurs," in which the
great tonal landscapist introduces human
figures. The entire display was one of the
events of the season.

A. Augustus Healy, president of the
Brooklyn Museum, has presented 20 paint-
ings to Oberlin College, and they are now
on exhibition in the college art museum.
The exhibition includes the work of some
of the most prominent Dutch, French, Ital-
ian and American painters of the 19th Cen-
tury and the present day.

JACQUES SELIGMANN HERE

Mr. Jacques Seligmann arrived here last
week on the Cedric, after an absence of
3 years. To a N. Y. reporter M. Seligmann
said, in substance, as follows:

"In all sincerity I do not believe that
Mr. Frick's recent death will influence the
art market, or seriously affect the art trade.
In my forty-five years' career I have often
seen great collectors pass away. Each
time everybody believed the market would
go down, and the contrary always hap-
pened.

"See how many art collectors there are
in N. Y., many of them most intelligent
and discriminating! None of these had
yet made his appearance when, but a few
years ago, so many important European
collectors died. In a short time we lost
such munificent patrons as Baron Charles
de Rothschild, of Frankfurt; Baron Ferdi-
nand de Rothschild, of London, who left
to the British Museum the wonderful Wad-
desdon bequest; Baron Adolphe de Roth-
schild, the great benefactor of the Louvre;
Baron Gustave de Rothschild, and, great-
est of all in his family, Baron Alphonse de
Rothschild, not to speak of many others,
such as Beit, George Salting, Sir Julius
Wernher, and so on.

Many New Collectors Abroad

"There are any number of buyers still
in Europe and many are new men. The
trade is doing huge business with coun-
tries which, up to now, hardly bought at
all, like Sweden, Norway, Denmark, Hol-
land and Switzerland. South America buys
heavily, and even Japan is a steady pur-
chaser of French pictures.

"You see that there is no reason why
works of art should go down in value.
On the contrary, Mr. Frick's beautiful
things will be visible to everybody; they
will train the eye of the American public
and produce new collectors.

"The more momentous question is
whether these new collectors will really
be able to bring together fine collections.
I wish I could confidently answer in the
affirmative.

"The present tendency of new collectors
is to ask for any picture or art work which
takes their fancy to be sent on approval
to their house. However harmless in ap-
pearance, this practice, in my mind, is open
to serious objections. To escape criticism
on the part of rival dealers, it practically
compels the vendors to take a number of
other people into partnership. That is why
so many objects are bought nowadays on
joint account.

"A remarkable consequence is that inde-
pendent dealers who do not care to carry
out transactions in joint account are se-
riously hampered by this system. Be their
goods ever so fine and reasonable in price
they always run the risk of seeing them re-
turned if they have no secret partners to
back the deal by their personal influence.

Lure of a Pedigree

The new collector is too often apt to
buy with his ears instead of his eyes and
to lay much stress on pedigrees or docu-
ments. If they only knew how little there
sometimes is in a pedigree!

"My good friend Mr. Frick, on more
than one occasion bought with a pedigree
a work of art which I had owned and
sold a few years before. It was sold to
him (and is still labelled in his house)
as coming from the collection of Count
de Z or Baron X, who, as a matter of
fact, had only owned it for a year or two
and had acquired it with the purpose of
reselling it to an American collector. Mr.
Frick paid twice or three times as much
as he would have done otherwise. And
that was all the difference.

"There always have been in Europe
shrewd speculators willing to take fine art
works off dealers' hands at the normal
trade price and wait till American buyers
wanted those particular objects badly
enough to overpay them considerably. And,
of course, they are sold with the pedigree
of the last owner, who in some cases only
attains a name as a great collector because
it is in the interest of some dealers to give
him that reputation.

"Nothing of this would happen if all
collectors were wise enough to buy with
their eyes.

American Collectors of the Past

"The progress in this country has been
enormous. I think of my first voyage to
the States in the days when the late Henry
Marquand's collection was being dispersed
more than twenty-five years ago. In that
time he and Mr. Henry Walters, of Balti-
more, were the only purchasers of works
of art. All the other collectors in the
country would only buy modern French
paintings and Chinese porcelain, especially
monochromes.

"I remember how violently I was at-
tacked because I suggested that the old
Metropolitan Museum contained many
forgeries. The director was then General
Cesnola, famous for his excavation in the
Isle of Cyprus, an eminent Egyptologist
and Assyriologist, but hopelessly unfit for

the position he held. Nowadays every de-
partment has at its head a highly special-
ized expert, such as Dr. Edward Robin-
son, Mr. Bashford Deane and Mr. Joseph
Breck, to name only a few of my personal
acquaintances. Their great knowledge
and experience justifies the trust placed
in them by the public, and they have been
so successful in developing the Metropol-
itan Museum almost in every branch that
it is impossible that the taste of collectors
should not be continually improved and
that new amateurs should not spring up
daily.

Works of Art Grow Scarce

"As genuine works of art are growing
scarcer every day, their value can hardly
be expected to diminish. In consequence,
I think that Mr. Frick's death, much as I
deplore the loss of a good friend who
has given me more than one mark of his
confidence and sympathy, will have no real
or lasting influence on the value or sale
of art works.

LONDON BOOK MAN HERE

Mr. E. S. Dring, the present head of the
book firm of Quaritch of London, arrived
last week on the Cedric.

"I am amazed," said Mr. Dring to a re-
porter, "at the rapid growth of the great
American private libraries. Mr. Morgan
and Mr. Morgan's father I have long known
as book collectors, but Mr. Huntington's
success in bringing together a great num-
ber of early English books is truly re-
markable. And he is not the only buyer.
Hardly a sale occurs in London in which
some important items—if not the most im-
portant items—are not bought for Amer-
ica. And little by little most of our liter-
ary treasures are crossing the Atlantic;
few return from America to England.

"I look forward to many a pleasant sur-
prise in my visits to American libraries
and collections, and it will gratify me in
more ways than one to see in good place
some of the fine books and Mss. which the
late Mr. Quaritch brought over to this
country when he came here thirty years
ago for the first time. Of his former cus-
tomers only three or four are still living—
Messrs. W. Loring Andrews, W. A. White,
Marshall, and C. Lefferts, Gen. Rush C.
Hawkins and Mr. Beverly Chew. All the
others are gone—Robert Hoe, Brayton
Ives, Bierstadt, and last, but not least, Mrs.
Norton Pope, of Brooklyn."

PASTELS OF REMEMBRANCE

J. N. Rosenberg has recently prepared,
and Mr. Mitchell Kennerley has published,
an attractive and welcome little volume
of the former's pastels, illustrating the "Re-
turn of the Twenty-seventh Division," A.
E. F., last year, and their triumphant
march through New York, amid the ac-
claims of welcoming thousands. Mr.
Rosenberg has portrayed these inspiring
scenes in a most artistic manner, and, above
all, with sincere sympathy. "The Arch of
Jewels," the "Victory Arch," the "march-
ing soldiers, etc., are things of the past,"
says the artist, in modestly writing of his
little book to a friend, "but if my work
serves to help keep the memory of that
great day alive, I will feel that it is not
entirely in vain."

MISSING ABBEY WATERCOLORS

Information is requested as to the pre-
sent ownership of three watercolors by E.
A. Abbey. Photographic negatives of them
are desired for reproduction in a life of
E. A. Abbey, which is being prepared in
London by E. V. Lucas, the well-known
English author.

The Stage Office—painted in 1876 and ex-
hibited by the Watercolor Society that
same year.

The Sisters—painted in 1881, exhibited in
1881 or 1882 by the Watercolor Society, re-
produced in Harper's Magazine in 1883.

Responsibility—painted in England in
1883 for the "Pictorial World" and sold by
the publisher about 1888, resold in 1890,
probably in the United States.

Will the present owners please communi-
cate with J. H. C., care of American Art
News?

Newman Drawing Sale

A collection of original drawings by old
masters, assembled by V. Winthrop New-
man, is on view at the Anderson Galleries
preparatory to a sale beginning February 2.
It is one of the most varied and extensive
of such collections that has ever come up
at a N. Y. auction.

The drawings are by artists from France,
Spain, England, Holland, Belgium, Ger-
many, Russia and America. Those of the
Italian school will be sold later. Among
the French drawings is a group by Ingres,
a water color by Greuze, "La Fete du
Grandpere," and by Huet an original por-
trait drawing accompanied by an engraved
reproduction by the artist.

Other French artists represented are Le-
gros, Robert Nanteuil, Nattier, Lancret,
Lalanne, Isabey, Harpignies, Fragonard,
Delacroix, Claude Lorraine, Boucher, Cal-
lot, Poussin, Puvis de Chavannes, Hubert
Robert and Watteau.

PAINTINGS

BY

American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue - 40th Street - New York City

THURBER ART GALLERIES

American and
Foreign Paintings75 EAST WASHINGTON STREET
CHICAGO, ILL.ANDERSON
ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign
American PAINTINGSLONDON PARIS FLORENCE ROME
Hudson Forwarding & Shipping Co.
Custom House Brokers
and Forwarding Agents24 STATE STREET NEW YORK, U. S. A.
TELEPHONE BOWLING GREEN 5696-5697-5698We specialize in clearing through Customs
ANTIQUES, WORKS OF ART, PAINTINGS, Etc.
WE HAVE EXCELLENT FACILITIES FOR HANDLING
SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD

ART AND BOOK SALES

Roland Lincoln-Heft Picture Sale

A sale of 15 watercolors and pastels and 57 oils, owned by Mrs. Roland C. Lincoln of Jamaica Plain, Mass., ten oils from the estate of Col. Nathan H. Heft of Bridgeport, Conn., with six additional oils from private owners, held under the auspices of the American Art Association in the Plaza Ballroom, evening of Jan. 22 last, with Mr. Thomas E. Kirby as auctioneer, resulted in a total of \$106,085. Two pictures from private owners, a Tocqué, a presumed portrait of Catherine of Russia, and the well-known large figure work by Charlemont, "The Pages," formerly in the Yerkes collection and later in the T. J. Blakeslee Gallery, entered from private owners at "upset" prices of \$2,000 and \$4,000 respectively, did not obtain bids at these figures and were not sold.

The ballroom was well filled with a good audience, but, although as Mr. Kirby well said, "the pictures owned by Mrs. Lincoln were assembled by a connoisseur," the bidding was weak, save for the Winslow Homer "Wild Geese in Flight." This brought the record auction price for a Homer (The Macbeth Galleries sold the artist's "Maine Coast in Winter" to a private customer for \$35,000 recently) of \$28,000 from the Macbeth Galleries. This was also the top price of the sale.

No.	Artist	Title	Size	Buyer	Price
1.	Bosboom, J.	"Nieuwe Kerk, Delft" (11x8) (watercolor), M. J. Levy			\$320
2.	Stortenbeker, J.	"Cows" (watercolor) (11½x9), R. Thompson			80
3.	Van Essen, J.	"Lion Cub" (watercolor) (14½x11), John A. Penton			80
4.	Bosboom, J.	"Cathedral Interior" (watercolor) (10x7½), Scott & Fowles			475
5.	Neuhuys, A.	"Industry" (watercolor) (11½x9½), John Levy			425
6.	De Bock, T.	"Around Haarlem" (watercolor), (8½x12½), Scott & Fowles			225
7.	Mauve, J.	"Girl and Cow" (watercolor) (10½x14½), A. A. Healey			1,000
8.	Mesdag, H. W.	"Pulling the Anchor" (watercolor) (18½x11), Scott & Fowles			375
9.	Shinn, Everett	"Bridge Near La Villette" (pastel) (19½x24½), T. Prendergast			150
10.	Millet, J. F.	"Bergere" (pastel) (13x10), John Levy			1,900
11.	Neuhuys, A.	"The Sewing Lesson" (watercolor) (24½x18), John Levy			650
12.	Mauve, J.	"November Day" (watercolor) (13½x20½), Knoedler & Co.			1,650
13.	Millet, J. F.	"Le Boulevard Mort" (pastel) (19x24½), Scott & Fowles			1,350
14.	Vedder, E.	"Diana" (pastel) (23½x33½), T. Prendergast			175
15.	Vedder, E.	"The Soul in Bondage" (crayon) (35½x24½), T. Prendergast			125
17.	Dupre, Jules	"Paysage" (oils) (6¼x8¼), Bernet, Agt.			625
18.	Van Marcke, E.	"A Goat" (oils) (10x13), E. L. Henort			400

HENRY REINHARDT & SON

Old and Modern
PAINTINGSNew York
565 Fifth AvenueChicago
536 S. Michigan AvenueParis
12 Place Vendome

19.	Vollon, A., "Still Life" (9¼x6½), A. Susteimer	300
20.	Harpignies, "Bords de Riviere" (7¼x1½), A. Susteimer	650
21.	Lepine, S., "Canal at Caen" (10x14½), Durand-Ruel	675
22.	Brush, G. de F., "Mary" (13½x9), Knoedler & Co.	2,350
23.	Richet, L., "Landscape" (9½x14), Bernet, Agt.	350
24.	Pieters, E., "The Little Housewife" (14¼x10¼), R. C. & N. M. Vose	325
25.	Pieters, E., "The Shell Fisher" (panel) (14¼x10¼), W. Hibbard	225
26.	Mauve, "Winter Work in the Woods" (13¼x11), John Levy	3,050
27.	Neuhuys, A., "Courtship" (14x11), John Levy	750
28.	Neuhuys, A., "Maternity" (12¼x19¼), John Levy	1,000
29.	Ronner, H., "Study of White Cats" (panel) (10½x14¼), John Levy	200
30.	Nordell, C. J., "In Grandmother's Shawl" (16x12), C. O. Canfield	80
31.	De Penne, C. O., "Hunting Dogs" (18x15), G. La Branche	250
32.	Hassam, Childe, "New York in Autumn" (14x18), E. & A. Milch	525
33.	Boudin, E. L., "Porte de Commerce, Le Havre" (16¼x12¼), C. W. Kraushaar	725
34.	Cazin, J. C., "Landscape" (sunset) (16¼x13), W. A. Clark	3,500
35.	Ziem, "Venice, Effet du Soir" (14¼x21¼), Scott & Fowles	1,550
36.	Boudin, "La Meuse a Dordrecht" (15¼x21¼), Durand-Ruel	800
37.	Maris, Simon, "The Bride" (25x19), R. C. & N. M. Vose	250
38.	Jongkind, J. B., "Fecamp" (17x23¼), T. Prendergast	725
39.	Pieters, Evert, "Infant Industry" (24¼x20), H. Schulteis	475
40.	Mauve, M., "Le Matin, Beg-Meil" (21x26), Durand-Ruel	300
41.	De Hoog, B., "The Mother" (20x16), G. V. Schley	575
42.	Hassam, Childe, "Fifth Avenue" (25x21), E. L. Lueder	2,150
43.	Bunce, W. G., "On the Lagoon, Venice" (panel), 14¼x25¼, A. A. Healy	925
44.	Clays, P. J., "Herring Fleet" (24¼x30¼), Seaman, Agt.	1,900
45.	Redfield, E. W., "Forest of Fontainebleau" (29x23½), A. Harlow	375
46.	Macomber, M. L., "Death and the Captive" (23x28), A. Harlow	200
47.	Thaulow, "Riviers Sous Bois" (pastel on canvas) (24x37½), Howard Young	1,550
48.	Thaulow, "Venetian Canal Scene" (25¼x32), Howard Young	1,600
49.	Thaulow, "Bend in the River" (24x29½), O. Belsheim	1,500
50.	Thaulow, "Les Vignes Vierges" (25½x32), John Levy	2,000
51.	Thaulow, "View on Allegheny River" (25½x32¼), Howard Young	1,950
52.	Thaulow, "Winter Landscape" (29x37), Howard Young	3,050
53.	Thaulow, "The Halt, Evening" (26x32), O. Belsheim	2,050
54.	Thaulow, "La Seine en Decembre" (46x29), O. Belsheim	1,500
55.	Thaulow, "Venice" (26x32¼), H. Schulteis	1,750
56.	Mesdag, H. W., "Scheveningen" (27¼x35¼), E. C. Mills	775
57.	LaFarge, J., "Dawn on Edge of Night" (31¼x33), Scott & Fowles	950
58.	Bunce, W. G., "San Giorgio Maggiore, Venice" (23½x37), Dr. John B. Griggs	825
59.	Kendall, W. S., "Through a Doorway" (49x27), R. C. & N. M. Vose	675
60.	Pieters, E., "The Open Door" (32x43½), John Levy	1,150
61.	Homer, W., "Wild Geese in Flight" (34x50¼), Macbeth Galleries	28,000
62.	Macomber, M. L., "The Nightingale" (44¼x24), R. C. & N. M. Vose	1,500
63.	Santorno, R., "Venice" (9¼x14¼), N. J. Booker	375
64.	Harpignies, "Golden Sunshine" (21x24¼), O. Belsheim	700
65.	Wiggins, J. C., "The Sunlit Hill" (30x40), Paul Watkins	650
66.	Corot, "Ville D'Avray" (18½x21¼), M. H. Goldblatt	3,700
67.	Daubigny, C. F., "Landscape" (22x39¼), O. Belsheim	3,000
68.	Troyon, C., "Going to the Fair" (25x35), Paul Watkins	1,100
69.	Schreyer, A., "In Danger" (35x46), Holland Galleries	2,850
70.	Van Marcke, E., "The Ox Train" (40¼x59), Paul Watkins	1,825
71.	Troyon, C., "Le Mare dans la Clairiere" (44x55¼), R. E. Kent	1,600
72.	Bouguereau, "The White Rose" (62¼x36¼), Holland Galleries	1,950
73.	Roybet, F. V., "Seated Cavalier" (panel) (39½x32), A. Harlow	500
74.	Tournieres, R. L., "Comtesse D'Origny" (51x37½) (withdrawn).	
75.	Veronese, P., "Portrait of Venetian Lady" (45x34¼), A. Harlow	200
76.	French School, "Portrait of Lady of the Court" (45x34¼), Paul Watkins	525
77.	French School, "Portrait of Lady as Diana" (52½x42½) (withdrawn).	
78.	English School, "Portrait of Lady" (67x47), Clapp & Graham	400
79.	Pourbus, F. (the younger), "Portrait of Margherita Di Mantua" (56½x40½), William Taylor	475
80.	Tocque, "Marie Therese, Empress of Austria" (58x46) (withdrawn).	
81.	Tocque (attributed to), "Portrait Catherine of Russia" (78x56) (withdrawn).	
82.	Charlemont, E., "The Pages" (77¼x109), upset price, \$3,000 (withdrawn).	
Total		\$106,085

Du Puy Library Sale

At the first session of the sale of the Library of Mr. Henry Du Puy at the Anderson Galleries, Monday afternoon last, Jan. 26, a total of \$15,241 was obtained while the evening session that day brought a total of \$63,559.75.

Some 42 volumes of the "History of the Jesuits of New France, or Quebec," covering 1634 to 1655, brought the top price at the evening session, \$19,000, from Mr. George D. Smith. This collection of "Jesuit Relations" is one of the largest in the world, and is said to be exceeded in size in a private library only by that of Mr. Henry E. Huntington. It covers all but four years of the forty-one in which the volumes were issued and thirty-four of them are in the original vellum. B. Quaritch, of London, was the second bidder for these.

John Filson's "The Discovery, Settlement and Present State of Kentucke; and an Essay towards the Topography and Natural History of that important country," was purchased by Mr. Smith for \$3,100 at the afternoon session. At the sale of the late Robert Hoe's library in the same galleries a few years ago, the same book brought \$1,200.

Mr. Smith also bought almost a dozen English treatises made with various tribes of American Indians about the middle of the XVII century, for which he paid more than \$10,000. Another of his purchases for \$5,000 was Richard Hakluyt's narrative published in 1585, "Divers Voyages Touching the Discoverie of America, and the Islands adjacent unto the same."

The total of the sale which closed Tuesday afternoon was \$135,692.90. The top price, \$4,000, was paid by Mr. George D. Smith for an exceedingly rare volume by Marc Lescarbot on the voyage of the Jesuit, Sieur de Poutrincourt to America. Other buyers were the Rosenbach Co., Earl W. Dawson, L. C. Harper and the J. Carter Brown Library.

Mrs. Eben Sutton Sale

The collection of early American and English furniture, porcelains, potteries, etc. belonging to Mrs. Eben Sutton was sold at the American Art Galleries last week. The feature of the first session Jan. 22 was a crystal table set, first made in Sheffield, England, early last century for a Maryland family. It brought \$3,000 from Otto Bernet, agent.

The same agent secured No. 82, an early American flip glass, for \$200; No. 130, a Bohemian glass dessert set, for \$380; No. 200, a pair of brass lamps, for \$430, and No. 204, a gilt bronze lamp, for \$235. Mr. C. L. Blair paid \$150 for No. 59, a pair of glass sweet meat jars, and \$250 for No. 159, a Sheffield ewer. W. W. Seaman agent, secured No. 96, a pair of American glass vases, for \$180, and No. 103, a pair of blue glass vases, for \$150. Mr. J. H. Kinnicutt gave \$460 for No. 104, a pair of glass candle shades, and L. J. O'Reilly paid \$440 for a pair of Sheffield candlesticks.

At the second session, Jan. 23, the total was \$23,329.50. The top price was \$5,500 for an XVIII century Chinese Lowestoft dinner service, said to have come from the family of Lord Byron and purchased by a collector represented by Otto Bernet. Another XVIII century Chinese Lowestoft dinner service went to a collector represented by W. W. Seaman, for \$4,700.

The total of the closing session of the sale at the American Art Galleries Jan. 24 last, had a total of \$26,657.50, which made a grand total for the entire sale of \$76,512.50. The top price, or \$1,450, was paid by W. Seaman as agent for No. 624, a pair of English gilt carved mirrors.

Other good prices were:

630—English escritoire.	W. Seaman, Agt.	\$1,000
631—Early American Bookcase.	O. Bernet, Agt.	725
507—Pair English crystal candelabra.	E. F. Tyler	1,000
533—Early American clock.	O. Bernet, Agt.	390
517—English lacquered tray.	O. Bernet, Agt.	230

ESTABLISHED 1900

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the "Old Masters" are to be found in our galleries at all times. Notable and rare examples are constantly being acquired by us. Paintings purchased from us are always exchangeable at the full purchase price.

Bonaventure Galleries

601 FIFTH AVE. NEW YORK
near 48th Street

BOOKS - - ENGRAVINGS

DRAWINGS - FURNITURE

ART OBJECTS - PAINTINGS

EXHIBITION

GLACKENS
HENRI
LAWSON
PRENDERGASTDANIEL GALLERY
2 WEST 47th STREET

METROPOLITAN ART SCHOOL

MICHAEL JACOBS, Director
LEN W. LENTELLI, Sculptor
PAUL W. BARLETT, Supervisor
CLASSES (Morning and Evening)In Color Mixing Color Juxtaposition
Color Harmonies Color ContrastsFor life, portrait, landscape, poster and costume designs.
Classes in modeling from life. Sketch classes from life, 5-7 P. M.

Special Daylight Lighting for Evening Classes

Sherwood Studios, 58 West 57th St.

FOR SALE

Model throne practically new, Rollers, hinged Top, Storage Chest, 50 in. square. B. Art News.

Japanese Print Sale

At the first session of the sale of the Japanese print collection of Lindsay Russell, former president of the Japan Society, and the library Mss. of the late Prof. Ernest F. Fenollosa in the Walpole Galleries Tues. eve., the total was \$4,700 and the top price was \$330, paid for a kakemono print by Hiroshige, "Goshawk on a Pine Tree." The noted "Peacock and Peony" print by the same artist was bought by J. F. Drake for \$300, and Hiroshige's "Kiso Yama Kawa in Snow" brought \$135.

The total of the closing session Wed. eve. was \$9,000, which made a grand total for the sale of \$13,700. Mr. James F. Drake paid \$800, the top price, and also a record for this print, the same copy having brought only \$122 in 1909 at the Abner Harper sale, for Hiroshige's famous Tryp-tich "Mountain snow and river on the Kiso road." The print is signed with seal and date and is a first proof. Mr. Drake secured No. 359, "Ohashi Rain on the Sumida River," from the "Yedo Hyakkei," by Hiroshige, for \$100. K. Tanaka paid \$230 for No. 457, a tryptic by Yeisho, and \$130 for No. 388, a long surimono by Hokkei. No. 351, Hiroshige's tryptic, called "Awa Naruto No Fukei," or "Naruto Whirlpool, Awa," brought \$150.

Edward Hopper, whose broadly painted, colorful and strong Paris subjects, shown recently at the Whitney studio, were much admired by visitors, is also an etcher of ability. At his studio, 3 North Wash. Sq., he has recently completed a series of French and American designs.

P. & D. COLNAGHI & CO.

(ESTABLISHED 1760).

Publisher to
by King
Appointment George

Paintings, Drawings, Engravings, Etchings,
Lithographs, Woodcuts, by the Old
and Modern Masters.

Experts, Valuers, Publishers.

GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Wesdo, London.

SCHWARTZ Galleries

14 East 46th Street
Opp. Ritz-Carlton
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

Phone, Wabash 6115

GERDA AHLM

RESTORER OF PAINTINGS
from the Royal Old Pinakothek at Munich,
Does Every Kind of Restoring Work on Paintings
ALSO CLEANING OF COLLECTIONS
1706 Auditorium Tower Chicago

Sale of Zorn Etchings

The sale of the collection of three etchings, chiefly by Zorn, and one oil "Water Fall" also formed by the late S. S. Rosenstamm, at the American Art Galleries Tuesday last, drew a large throng and was most successful. The total of the sale, erroneously given by the N. Y. Times as \$69,742, and by the N. Y. Sun as \$59,742, was in reality \$79,512, another proof, if such were wanting, of the advisability of collectors relying upon the American Art News' sales room records, as these of the dailies are hastily and often carelessly computed, at a late hour, and are not, for this reason reliable.

Although there were good plates in the collection by such men as Hedley Fitton, Timothy Cole, Seymour Haden, etc., and a few Durer and Rembrandt impressions, the interest centered in the Zorns. Knoedler & Co. bought the oil for \$1000. The top price for any etching and of the sale was \$3000, given by A. H. Hahlo & Co. for No. 119, "Baigneuse a dos," a third plate, second state of two proofs, signed Zorn on the plate and also on lower margin in pencil—on Dutch paper, 9½ x 6¼, and of which there are only twelve impressions.

Other good to high prices for the Zorns were given by Kennedy & Co. who gave \$1,525 for "Rosita Mauri," No. 96. For No. 97, "The Artist and His Wife," Keppel & Co. paid \$1,500. "Madame Armand Dayot," No. 98, went to Hahlo for \$1,650, and H. V. Jones paid \$1,200 for No. 100, "Saint Ives, Le Pecheur." To G. W. Kraushaar went No. 101, "The Waltz," for \$1,450, and Kennedy & Co. gave \$1,175 for No. 103, "L'Orange." "En Omnibus," No. 107, was sold to Knoedler & Co. for \$1,100, and Albert Roullier paid \$1,900 for "The Toast," No. 11. For the same price "L'Irlandaise," also called "Annie," No. 13, went to Kennedy & Co.

Of the Rembrandts, No. 82, "Six's Bridge," went to Hahlo for \$1,025; for "Landscape with a Milkman," No. 84, J. O'Connor paid \$2,300; "The Gold Weigher's Field," No. 85, brought \$3,100 from Knoedler & Co.; Albert Roullier paid \$2,700 for No. 87, "Clement de Jonghe," and \$2,400 for No. 89, "Ephraim Bonus." No. 90, "Burgomaster Jan. Six," went to Hahlo for \$2100.

Housman et al. Library Sale

The first day's sale, of books and autographs from the library of A. E. Housman and other collectors at the Anderson Galleries Jan. 22 brought a total of \$1,461.85.

The total of the second session, Jan 23 aft., was \$645.85 and the grand total of the two sessions came to \$211.70.

FRENCH & COMPANY

Works of Art

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

CALENDAR

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Society of Independent Artists, Inc., 1947 Broadway. No jury—No Prizes—Fourth Annual Exhibition, Waldorf-Astoria Hotel, N. Y., Mar. 11-April 1. Membership List closes April 1. Pictures received March 8-9.

SPECIAL NEW YORK EXHIBITIONS

Art Salon of the Hotel Majestic, Central Park W. at 72d St.—Under the Direction of Dr. Fred Hovey Allen—Selected Paintings by Eminent Artists, to Feb. 16.
Ainslie Gallery, 615 Fifth Ave.—Paintings by George Inness.

Arden Gallery, 599 Fifth Ave.—Ancient Embroideries under the Auspices of the Needle and Bobbin Club, to Feb. 14.

Arlington Gallery, Park Ave. & 59th St.—Recent paintings by Samuel A. Weiss, to Feb. 14.

Architectural League of New York—35th Annual Exhibition—Fine Arts Galleries, 215 W. 57th St., through Feb.

Babcock Gallery, 19 E. 49th St.—Recent oils, by Antonio Barone. Feb. 2-14.

Brooklyn Museum, Eastern Parkway, Brooklyn—Memorial exhibition of sculpture by Helen Farnsworth, Mears, to Feb. 15. Recent Accessions in the Print Galleries.

Camera Club, 121 W. 68th St.—Photographs by Floyd Vail, F.R.P.S.

Daniel Gallery, 2 W. 47th St.—Group of American paintings, to Feb. 7.

De Zayas Gallery, 549 Fifth Ave.—Oils, Watercolors and Aquatints, by Arthur B. Davies, to Feb. 14.

Ehrich Gallery, 707 Fifth Ave.—Paintings of Merit by Lesser Known Masters. Opens Feb. 3.

Folsom Gallery, 560 Fifth Ave.—Paintings by Bernhard Gutmann, to Feb. 7.

E. Gimpel & Wildestein, 647 Fifth Ave.—Pointings and Decorative Ensembles, by H. Caro-Delvaile, to Feb. 7.

Howard Young Gallery, 620 Fifth Ave.—Paintings by Frank Townsend Hutchens, Feb. 2-16.

Kennedy & Co., 613 Fifth Ave.—Etchings of the Great War, by Lester G. Hornby, to Feb. 7.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Frieseke, Miller & Davis, Feb. 2-21.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days.

Toiles de Jouy and English Chintzes through Feb. Chinese Portraits lent by Samuel T. Peters, to March 1.

Milch Galleries, 108 W. 57th St.—Paintings, Etchings and Monotypes, by George Biddle, Feb. 2-14.

Montross Gallery, 500 Fifth Ave.—Oils by Gari Melchers, to Feb. 7. Early Chinese Portraits, Paintings, Potteries, Bronzes and Stone Sculptures collected by A. W. Bahr.

Municipal Art Gallery, 40 Irving Place—Seventh Annual Art Exhibition by the Association for Culture, extended to March 1.

Museum of French Art, 599 Fifth Ave.—Loan Exhibition, Directoire and Empire Periods. Daily, 10 to 6, Sundays, 2 to 6, to Feb. 12.

National Arts Club, Gramercy Park—American Water Color Society, from Feb. 4.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Turner's "Liber Studiorum," to Feb. 29.

Mielatz Memorial, consisting of etched plates. Feb. 1-April 15.

Pratt Institute, Ryerson St., Brooklyn—Paintings and Illustrations, by N. C. Wyeth, Feb. 11-Mar. 1.

Ralston Gallery, 567 Fifth Ave.—Recent paintings by Frank De Haven. Recent portraits by Arthur De Ferraris, to Feb. 7.

Reinhardt Gallery, 565 Fifth Ave.—National Society of Portrait Painters, opens Feb. 7.

Salmagundi Club, 47 5th Ave.—Exhibition of Members Work, to be followed by the Annual Auction Sale, Feb. 6-13.

Touchstone Gallery, 11 W. 47th St.—Group of nine artists, to Feb. 9.

Whitney Studio Club, 147 W. 4th St.—Photographs of American Indians, taken by E. L. Curtis and belonging to Mrs. Whitney, to Feb. 15.

556 Fifth Ave.—Paintings by Claude Monet, to Feb. 10.

Metropolitan Art School, 58 W. 57th St.—Students Work in New Color Teaching, Drawing and Modeling, to Feb. 7.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—Drawings by American, British, Dutch, Flemish, French, German and Spanish Masters, from the collection of V. Winthrop Newman (Part 1), Feb. 2-3, eves. English, French and American Literature in original Mss., first editions, handsome bindings and Standard sets. Feb. 9-10, afts. and eves. Feb. 11, aft. 70 American Historical Nuggets from the Library of a N. Y. Collector, Feb. 6, aft.; Rareties in English Literature and other languages from the Library of a N. Y. Collector, Feb. 6, aft.; Valuable Paintings, including two by Whistler, three by Sargent (water-colors), two marbles by Rodin and 33 Renoir sketches in oil, Feb. 5-6, eves.

American Art Association, 6 E. 23d St.—Etchings by Modern Masters from the Collection of John Bolland, Feb. 2-3, eves.

MUSEUM'S FREE ART LECTURES

Free lectures to be given at the Metropolitan Museum will be as follows:

Feb. 1, 3 p. m.—Story-Hour: A Palace of the Moors.—Anna C. Chandler.

Feb. 1, 4 p. m.—French Country Houses—Mrs. John W. Alexander.

Feb. 7, 4 p. m.—Italian Baroque Sculpture—Chandler R. Post.

Feb. 8, 3 p. m.—Story-Hour: "At the Court of Philip IV. of Spain"—Anna C. Chandler.

Feb. 8, 4 p. m.—What Constitutes Taste in Design.—Grace Cornell.

Feb. 14, 4 p. m.—The Development of Italian Gardens in the Renaissance, with a Study of Certain Examples.—James S. Pray.

Rosenstamm Art Object Sale

At the first session of a sale of snuff bottles, silver, porcelain and glass, forming the collection of the late S. S. Rosenstamm, for many years secretary of Mr. Adolph Lewisohn, at the American Art Galleries, Tuesday aft., a total of \$9,813 was obtained. Prices ruled high. The top price of \$1050 was given by Mrs. Vogel for No. 144, a complete set of silver ware. She also gave \$300 for No. 150, a set of Lenox porcelain plates; \$335 for No. 142, a silver tray; \$470 for No. 136, a silver tea and coffee service, and \$360 for No. 135, a set of silver plates.

V. Benguiat gave \$670 for No. 196, a Steinway piano; Mr. Blackman paid \$310 for No. 197, an Aubusson carpet; Mr. Blenner bought No. 143, a silver rose bowl, for \$260; No. 139, a pair of silver compotes, for \$210, and No. 137, a set of silver candlesticks, for \$170.

At the closing session Wed. aft., a total of \$18,539 was obtained. This made a grand total for the entire sale, including that of the Zorn and other etchings, of \$108,094. The top price, or \$2,500, was paid by Mr. L. J. Littman for a blue and white K'ang-shi porcelain set of three tall temple jars, and two tall beaker-shaped vases, once shown at the Metropolitan Museum. The same buyer secured No. 833, a temple jar, for \$1000; No. 332, a Famille verte beaker, for \$475, and No. 270, a Sang de Boeuf vase, for \$400.

Other good prices were \$370, given by Mr. K. Oshima for No. 222, a white jade vase; \$650 for No. 223, a companion vase also by Mr. Oshima, and \$200 for No. 271, a Lang-Yae vase, which also went to Mr. Oshima. Mr. J. M. Woodward paid \$600 for No. 225, a green jade vase; Mrs. Scott gave \$600 for No. ???, a pair of blue and white vases; Mrs. ?? Vogel bought No. 303, a blue and white garniture, for \$630; Henry Symons paid \$800 for No. 340, an old palace jar ???; No. 334, a Ming temple jar, went to the Metropolitan Museum, for \$475.

Combination Picture Sale at Anderson's

The leading feature of the combination sale of paintings to be held at the Anderson Galleries, Park Ave. and 59th St., Thursday and Friday next, Feb. 5 and 6, is a collection of 36 examples of Renoir. Three of these in red and white chalk and charcoal, are large in size and important as they are beautiful; and 33 are the intimate thoughts and summary expressions of this master. They are the first quick studies, done in moments of inspiration and exaltation, from which he painted his pictures, and were purchased nine years ago in Paris by a N. Y. collector, who obtained them from an intimate friend of the artist, who gave them to her.

In the sale will be also two Whistler oils, one of which was illustrated in the Art News of Jan. 3, and three inscribed Sargent Water Colors, and other pictures from England, including examples of Sims, John and Orpen. Some American pictures are also included, among them examples of William M. Chase and others.

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS d'ART

Vernay

Old English Furniture—Old English Pottery—Old English Glass—Old English Silver—Old English Pewter. Original Examples.

New York. 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles. Interior Decorator

Rome New York
Via Sistina 57 749 Fifth Avenue

Spanish Art Gallery

LIONEL HARRIS, Proprietor

OLD MASTERS

Antiques

50 Conduit Street
LONDON, W.

Museum of French Art

French Institute in the United States.

599 FIFTH AVENUE (48th St.)

THIRD OFFICIAL LOAN
EXHIBITION.

THE DIRECTOIRE AND
EMPIRE PERIODS.

Open daily, 10 A. M. to 6 P. M.
Sundays, from 1 to 6 P. M.

JAN. 22nd to FEB. 12th, INCLUSIVE.

AGENTS WANTED

By the ART COLLECTORS' ASSOCIATION, Ltd.

12a, Waterloo Place, Lower Regent Street
London, S. W. 1, England

who HAVE FOR DISPOSAL

SEVERAL FINE COLLECTIONS OF OLD MASTERS

Will supply photographs—Prices and particulars
free of charge.

MASTER WORKS *by* INNESS

Moonrise, Montclair, - - 30x45, 1892
Autumn in Montclair, - - 29x36, 1894
The Old Veteran, - - - 35x45, 1881
Springtime, Montclair, - - 30x45, 1885
Coast of Cornwall, - - - 32x42, 1887
The Old Farm, Early Moon, 30x50, 1893
Autumn Woodlands, - - 36x46, 1890
September Evening, - - 30x45, 1870

AINSLIE GALLERIES

Established 1885 by George H. Ainslie

615 Fifth Avenue

New York

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street

PARIS—16 Rue de la Paix

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles

ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

JACQUES SELIGMANN & FILS

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue

NEW YORK

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

567 FIFTH AVENUE—NEW YORK
AT 46th STREET

O'BRIEN ART GALLERIES

PAINTINGS

by American and Foreign Artists

334 South Michigan Blvd.

CHICAGO

THE Folsom Galleries

560 Fifth Avenue (Dreicer Building)
NEW YORK

AMERICAN PAINTINGS

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

R. DUDENSING & SON

PAINTINGS by

George Inness A. H. Wyant

R. A. Blakelock Twachtman

and other American artists

45 West 44th Street Between Fifth and
Sixth Aves.

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,

PARIS Fine Leather Goods, Etc. LONDON

Satinover Galleries

IMPORTERS OF

Selected Old Masters

27 West 56th Street - New York

Charles of London
718 Fifth Avenue
New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE.

NEW YORK

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET

NEW YORK

FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

6 WEST 56TH STREET NEW YORK
26 King St., St. James', London

HENRY SCHULTHEIS CO.

American and Foreign PAINTINGS

Uptown Galleries

425 Fifth Avenue at 38th Street
Telephone Vanderbilt 2287

Downtown Galleries and Framing Dept.

142 Fulton Street

Telephone Cortlandt 2477-2478

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

New York: 709 Fifth Avenue

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK

N. W. Cor. 42nd St.

KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK

2 PLACE VENDOME - PARIS

38 KASR-EL-NIL - CAIRO

C. & E. CANESSA

Antique Works of Art

Paris: 93 Champs Elysees

Naples: Piazza di Martiri

New York: 1 West 50th St.

ART FIRM IN NEW HOME

(Established 1884)

Clausen Art Rooms, Inc.

PAINTINGS, ETCHINGS, ART ENGRAVINGS, ART

MIRRORS, UNIQUE LAMPS, DECORATIONS

746 Madison Avenue (Between 64th and 65th Sts.)

Exclusive Screens

Paintings

Established 1886

Buccini Studios

347 FIFTH AVE., NEW YORK

Murals

Interior Decoration

JOHN LEVY

HIGH CLASS
PAINTINGS



559 FIFTH AVENUE

ARNOLD SELIGMANN

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.

Incorporated

7 W. 36th St. New York

F. Kleinberger Galleries, Inc

725 Fifth Avenue

New York

9 Rue de l'Echelle

Paris

Ancient Paintings

Specialty Primitives

of all Schools

and

Old Dutch Masters

London
Osaka



Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue

NEW YORK

WORKS OF ART

FROM

JAPAN AND CHINA